# BULLETIN OF THE ART INSTITUTE OF CHICAGO

VOLUME I.

OCTOBER, 1907

NUMBER I.

HE object of the BULLETIN is to form a means of communication between the officers and staff of the Art Institute and its members and friends. Among its friends we hope we may number the whole community, whom we aim to serve. There is little difficulty in establishing relations with the artists, connoisseurs and critics, but to reach and interest the great body of the people requires some effort. There are even some cultivated people resident in Chicago who are better acquainted with foreign art museums than with the Art Institute, and who have little appreciation of its relative importance and value. The Bul-LETIN will also serve as a medium of communication with sister institutions.

As one of the leading art museums of the United States we desire to make every citizen acquainted with the objects and the claims of the Art Institute, and to excite his pride and interest in it. In the matter of popularity and usefulness the Art Institute yields to no other similar institution. Last year the attendance of visitors to the galleries (exclusive of students) was 522,004. The attendance upon the school, the library and the lectures far exceeds that of any other American art institution. The characteristic of the institution is activity. Nowhere else are the successive exhibitions, the lectures, receptions and special privileges of members so numerous.

It will be the aim of the BULLETIN promptly to make known the acquisitions, changes and rearrangements in the museum, school and library, and to announce the lectures, exhibitions, receptions and other interesting events which are in prospect. As space permits we shall occasionally publish descriptions and reproductions of interesting objects in the collections.

## THE CHARLES LAWRENCE HUTCHINSON! GALLERY OF OLD MASTERS

Room 32, the gallesy of Old Masters, has recently been reconstructed and decorated in a manner suitable to the important pictures which it contains. By vote of the Trustees it has been put under Mr. Hutchinson's name.

Mr. Charlesa L. Hutchinson was made one of the Trustees of the Art Institute when it was organized in 1879. In 1881 he was chosen Vice-President, and in 1882 he was elected President. At every annual meeting since that time he has been unanimously elected to the Presidency by the Trustees, so that he has held the office continuously for twenty-five years. To no person is the Art Institute so indebted as to Mr. Hutchinson, although many strong friends have united in building it up.

Deeming it suitable that there should be a permanent memorial of Mr. Hutchinson's able and devoted service of a quarter of a century, the Trustees at the regular Annual Meeting, June 6, 1907, passed the following Resolutions:

WHEREAS, Mr. Charles L. Hutchinson has now completed his twenty-fifth year of service as President of the Art Institute of Chicago, and his twenty-eighth year as Trustee; and

WHEREAS, Mr. Hutchinson has during these years performed inestimable service for the institution, and by his enthusiasm, energy and sagacity has made its success possible; therefore be it

Resolved, That the Trustees on this occasion again give expression to the high esteem which they have unanimously manifested every year by electing him their President, and deeming it proper that some permanent and public recognition of his services should be made:

Resouved, That the gallery commonly known as the Old Masters' Room (Gallery 32) shall hereafter be called "The Charles Lawrence Hutchinson Gallery of Old Masters," and shall be suitably dedicated when finished and marked by a permanent tablet; and the Trustees hereby individually and personally tender to the Art Institute a sum of money sufficient to fit up and decorate this room in the best manner, in general harmony with the galleries of the north wing.

It is well known that this collection of Old Masters, which constitutes one of the chief titles of the Art Institute to recognition among the art museums of the world, was brought to Chicago through the foresight and enterprise of Mr. Hutchinson, earnestly seconded by Mr. Ryerson. Mr. Hutchinson presented one of the finest pictures, the Frans Hals, himself, and has found donors for most of the others. It is therefore altogether appropriate that his name should be permanently connected with the collection. The work of reconstructing and beautifying the gallery is approaching completion, and it will be thrown open for the first time at the Annual Reception upon the afternoon of Tuesday, October 22, 1907.

### THE MUNGER GALLERY

In the autumn of 1902 Room 40, which contains the fine pictures of the A. A. Munger Collection, was fitted with mosaic floor and marble wainscoting, but the decoration of the walls and the introduction of metallic skylights was postponed. The Munger Estate has now generously furnished the means to complete the room, and the work has just been completed. The proportion of the gallery has been improved by reducing the height of the ceiling about four feet. The deep red of the wall has been retained, in a richer material.

### THE COMING EXHIBITIONS

The most important exhibitions before the next issue of the Bulletin will be the Annual Exhibition of American artists and the Art Crafts exhibition. The former is one of the important exhibitions of the season in the United States. It will include works of the most distinguished artists, Whistler, Abbey, Sargent, Dewing, Homer, Inness, Ranger, Redfield, Tarbell, Cooper, and many others. About seventy paintings are brought especially for the exhibition directly from Paris, repressenting the best work of the American group in France, among them, Tanner, Ullman, Hubbell, McEwen, Harrison, Barthold, Mac-Cameron, Thomas and Walden. The Chicago artists also will be fully represented.

The N. W. Harris' Prize of five hundred dollars will be awarded for the best picture.

The exhibition of Art Crafts, just before Christmas, always excites lively interest, and is especially valuable as attaching to the Art Institute a body of earnest designers and craftsmen and their patrons, who are more interested in applied arts than in pictures. Works of craftsmanship are brought from all over the country.

Other exhibitions are the individual groups of works of Mr. Peixotto, and Mr. Barse, the former chiefly of illustrations, and the latter of oil paintings. A notice of Mr. Peixotto will be found on page 9. Mr. Barse is a native of Detroit and a former student of the Art Institute of Chicago. He studied under Cabanel and Lefebvre, and lived in Paris and Italy nine years, but is now resident in New York.

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During November there will be an exhibition of the Atlan Club, a Society of china painters who have distinguished themselves by the beauty, refinement and appropriateness of their designs; and in December the Society of Western Artists, composed of artists of St. Louis, Cincinnati, Indianapolis, Chicago and other places in the middle West, will hold an exhibition.

### **MEMBERSHIPS**

The membership of the Art Institute is always a matter of vital concern, because it is by far the largest source of income of which the use is not limited. The park tax must be applied wholly to maintenance, and the endowment is small. Acquisitions of works of art must be made chiefly from the income from memberships. The total income from all kinds of memberships last year was \$28,218.17, a considerable sum, but it is less than one-sixth of the amount available annually in the Metropolitan Museum of New York for the purchase of works of art, and it is an unwelcome fact that our annual members are now no more numerous than they were in 1889, eighteen years ago. When we consider that the city has doubled in population within this period, that the interest in art has greatly extended, and that the privileges of the Art Institute have increased tenfold, this is inexplicable. Under these circumstances the Trustees are making

earnest efforts to increase the membership. The Art Institute holds such a place in the respect and affection of our fellow citizens that it cannot be doubted that many would join the membership if it were fairly in their minds that it was a duty as well as a privilege. It is eminently true, with regard to membership, that:

"It is twice blessed,

It blesseth him that gives, and him that takes."

The privileges of membership are explained upon the last page of this Bulletin. To a family that can avail itself of them, these privileges are worth far more than they cost.

### IMPROVEMENTS IN THE BUILDING

Besides the reconstruction of the Old Masters Room and Munger Room, and the changes in the Library, described elsewhere, various changes and improvements have been made in the building during the summer, aimed in great part at rendering it more thoroughly fire-proof. The wooden floors have been replaced with cement, of a very neat réd and gray tile pattern, in the ten toplighted school rooms numbered 73 to 82. The wooden linings of these rooms and of the toplighted school rooms Nos. 69 to 72, have been removed and the whole school building is now absolutely fire proof. The lunch room, except of course the mural paintings executed by students, has been redecorated and furnished with artistic chandeliers, etc. outside building at the north east corner of the Museum, 70x54 ft., used for carpenter shop, plaster shop, storage, etc., has been removed and is being replaced by a one-story and basement building of fire-proof construction, which will probably be finished in November. This building will not only accommodate the working force, but will furnish three or four new top-lighted school rooms, which are much needed.

### THE RYERSON LIBRARY

The growth of the Library, and especially of the collections of photographs and lantern slides, has made it necessary to appropriate more of the space under the Library to library uses. It is well understood that all the space under the library, 65x75 ft, and 13 ft. high, belongs properly to the library and is only temporarily used for other purposes. Devoted wholly to a stack-room it would accommodate from 75,000 to 100,000 volumes. During the summer changes have been made which give ample space to the library collections. The Library Class Room has been moved to a position South of its former one. This room is for the free use of classes or groups of persons studying art who wish to examine or discuss photographs and books belonging to the Library. It is much used by such classes, often under the guidance of such teachers as Prof. Zug, Prof. Pattison, Dr. Emerson, and Prof. Willard.

Miss J. L. Forrester, the Librarian, after sixteen years of service, has received leave of absence for one year, which she expects to spend with relatives in India. She left Chicago in August and is visiting England and France, on her way to India, to select books for purchase by the Library. During her absence the Assistant Librarian, Miss Mary Van Horne, is Acting Librarian.

The following are the more noteworthy acquisitions to the Library from June 1 to Oct. 1, 1907:

### GIPT8

Touring Club de France—Sites et monuments à la France. 33 vols. Gift of Mr. Charles L. Hutchinson.

Gift of Mr. H. H. Getty, the following: Château de la Malmaison. 3 parts.

Décorations intérieures et meubles. Louis XV, XVI et Empire.

The Connoisseur—August, 1906, to July, 1907.

Constance Simon—English furniture designers of the 18th century.

Esther Singleton—Dutch and Flemish furniture.

Frederick Litchfield—Illustrated history of furniture.

Percy Macquoid—History of English furniture, parts 11 and 12.

Pitt Rivers—Antique works of art from Benin.
D. Guilmard—Histoire de l'ornement.

Collection A. Blanc—Tableaux modernes. Fritz Thaulow, Catalogue des tableaux provenant de l'atelier.

Knackfuss, Künstler-Monographien, 88 vols. Gift of Fritz von Frantzius.

Albert Rubens—De re vestiaria veterum. Gift of Mr. W. L. Mead.

Discourses of Sir Joshua Reynolds—extra illustrated. Gift of Mr. W. L. Mead.

### PURCHASES

Monographie du Palais de Con piègne.
École Nationale des Beaux Arts—Les médailles des concours d'architecture. 4 vols.
Cervantes—Don Quixote of the Mancha, with illustrations by Daniel Vierge. 4 vols.
Inigo Triggs—Garden design in Italy.
J. B. Giraud—Les arts du metal.
Léon Deshairs—Le château de Maisons.

Another interesting addition to the Library is a series of carbon photographs of the paintings in our own collection, recently made by Braun, Clément & Co., of Paris, and presented to the Art Institute by them. The negatives of these, except the Dutch Masters, which were made in 1890, were made in the summer of 1906. They number 58 subjects, of which 18 are from the Field Collection, 12 from the Old Masters, 9 from the Nickerson Collection, .5 from the Munger Collection, and 4 from the general collection. Of course they are characterized by the beauty and correctness of the work of this famous house.

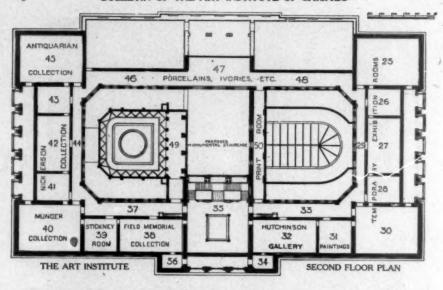


From Carbon Photograph of Braun, Clement & Co.

PORTRAIT OF MANET

By HENRI FANTIN-LATOUR

Purchased from income of Stickney Bequest, 1904



### **OBJECTS NEWLY INSTALLED**

### OR TEMPORARILY EXHIBITED, OCTOBER, 1907

ROOM	OBJECTS	SOURCE
15	Greek Vases	Gift of Martin A. Ryerson
26	Painting; Von Stuck, "Salome"	Lent by Fritz von Frantzius
26	Painting; Von Stuck, "Saharet"	Lent by Fritz von Frantzius
26	Aime Morot, Portrait	Lent by Robert S. McCormick
27	Old Dutch Masters	Temporarily removed from Room 32
28	Paintings; Rossetti, Watts, Hals, Cuyp,	
	Maes, Inness, Ranger, etc	Lent by Charles L. Hutchinson
30	A. A. Munger Collection	Temporarily removed from Room 40
31	Paintings; Rembrandt, Hobbema,	
	Troyon, Israels, etc	Lent by Frank G. Logan
35	Copy after Botticelli by Mary MacMonnies	Gift of Frederic C. Bartlett
35	Copy after Botticelli by Mary McMonnies	Gift of Robert H. Allerton
45	Painting; El Greco, "Assumption of Vir	gin." Moved from Room 16.
46	Porcelains, Majolica, etc	From Field Museum of Natural History
47	Collection of Ivories	Lent by Mr. and Mrs. Joseph Rosenbaum
48	Engravings	Selected from the Stickney Collection

### ANNOUNCEMENT

EXHIBITIONS, LECTURES, MUSICALES, RECEP-TIONS, FOR THE SEASON OF 1907-8

### RECEPTION

The Annual Reception at the opening of The Exhibition of American, Oil Paintings and Sculpture, will occur Tuesday afternoon, October 22. The exhibition will include a representative collection of contemporary American pictures. At the same time a collection of the works of Ernest C. Peixotto the distinguished illustrator, will be placed on exhibition, and Mr. Peixotto himself will be present.

In addition to the important permanent exhibition of pictures and other objects in the museum the following special exhibitions will be held during the season:

### **EXHIBITIONS**

Oct, 22 to Dec. 1. (1). Twentieth Annual Exhibition of American Oil Paintings and Sculpture.

(2). Exhibition of works of Ernest C. Peixotto, of New York.

Nov. 19 to Dec. 1. Annual Exhibition of the Atlan Club.

Dec. 10 to Dec. 22. Exhibition of Art Crafts, including designs for decorations and examples of artistic workmanship.

Dec. 10 to Dec. 29. (1). Annual Exhibition of the Society of Western Artists.

(2). Exhibition of Paintings of George B. Barse of New York, a former student of the Art Institute. The artist will visit Chicago during the exhibition.

Jan. 7 to Jan. 26. (1). Loan Exhibition of Modern Dutch Paintings.

(2). Exhibition of Paintings of Adelaide Cole Chase of Boston.

(3). Exhibition of works of a group of American artists in Paris, Myron Barlow, Carl Frieseke, Henry S. Hubbell, Alfred H. Maurer, Paul W. Bartlett and Henry O. Tanner. The three first named are former students of the Art Institute.

Feb. 4 to March 1. Annual Exhibition of works of Artists of Chicago and vicinity.

March 5 to March 25. (1). Exhibition, Salon of the Federation of Photographic Societies of America, under the auspices of the Chicago Branch, the Chicago Camera Club. (2). Annual Exhibition of the Art Students' League of Chicago,

(3) Exhibition of Paintings of Elizabeth W. Roberts of Concord, Mass.

March 31 to April 19. Annual Exhibition of the Chicago Architectura. Club.

April 28 to June 7. Annual Exhibition of American Water Colors, Pastels and Miniatures.

April 30 to May 26. (1). Exhibition of the National League of Mineral Painters. (2). Annual Exhibition of Chicago Ceramic Association.

June 19 to July 14. Annual Exhibition of the School of the Art Institute.

LECTURES IN FULLERTON MEMORIAL HALL.
REGULAR TUESDAY AFTERNOON COURSE
of Lectures and Musicales for Members and Students. At 4 p. m., unless otherwise stated.

Oct. 29. Lecture. T. J. Cobden-Sanderson, the Doves Bindery, London. 44 The Book Beautiful." Illustrated by specimens of bound and decorated books, and by the stereopticon.

Nov. 5. Lecture. Ernest C. Peixotto, ilustrator, New York. "Pen Draughtsmen and their Work." Illustrated by the stereopticon.

Nov. 12. Orchestral Concert, by members of the Chicago Orchestra.

Nov. 19. Lecture. Arthur J. Eddy, Chicago. "Whistler as a Colorist."

Nov. 26. Lecture. Prof. Edgar J. Banks, New York. "The Hittites." Illustrated by the stereopticon.

The remaining Tuesday lectures until the Holidays will be delivered by Dr. Edward Howard Griggs, of New York, upon the general subject "The Painters of Florence," illustrated by the stereopticon, and the course will be repeated in the evenings of the same days. The special subjects are as follows:

THE PAINTERS OF FLORENCE.

Dec. 3, (4 p. m. and 8 p. m.) Dr. E. H. Griggs. I. "The Dawn; Cimabue and Giotto."

Dec. 4. (Wednesday, an extra lecture) Dr. E. H. Griggs. II. "The Spirit and the Flesh; Fra Angelico and Fra Lippo Lippi."

Dec. 10. Dr. E. H. Griggs. III. "The Dream and its Annunciation: Filippino Lippi and Botticelli."

Dec. 11. (Wednesday, an extra lecture). Dr. E. H. Griggs. IV. "The Personal Revelation: Andrea del Sarto."

Dec. 17. Dr. E. H. Griggs. V. "The Prophet of the Afternoon: Michael Angelo,"

Dec. 18. (Wednesday, an extra lecture). Dr. E. H. Griggs. VI. "The Master Mind: Leonardo da Vinci."

Dec. 24 and 31. Omitted. Holiday weeks. Jan. 7, 1908. Orchestral Concert, by members of the Chicago Orchestra.

A new Bulletin will be issued before January 1 for the remainder of the season. Mr. F. Hopkinson Smith, Mr. Henry T. Bailey and Mr. Alphonse Mucha will be among the lecturers.

The following Courses, regular and special, are open to members and students:

LECTURES UPON THE HISTORY OF ARCHITECTURE. Every Monday afternoon, at 4 o'clock, from October 28 to March 9 (except December 23 and December 30). Eighteen lectures by William A. Otis, architect, Chicago. "The History of Architecture from the Renaissance to the Present Time." Illustrated by the stereopticon. These lectures are repeated every three years.

TEN LECTURES UPON SCULPTURE, ANCIENT AND OF THE RENAISSANCE. By Lorado Taft, Sculptor. Illustrated by the stereopticon and the collections. Friday afternoons, Oct. 11, 18, 25, Nov. 1, 8, 15. 22, 29, Dec. 6, 13. For special topics see page 10. These lectures are repeated every two years.

TEN LECTURES UPON ANTIQUITIES, METALS, TEXTILES, ETC. By James William Pattison, painter. Illustrated by the stereopticon and the collections. Friday afternoons, January 10, 17, 24, 31, February 7, 14, 21, 28, March 6, 13. These lectures are repeated every two years.

TWELVE LECTURES UPON PAINTINGS AND PAINTERS. By Charles Francis Browne, painter. Illustrated by the stereopticon and the collections. Friday afternoons, March 20, 27, April 3, and Thursday afternoons, April 9 to June 4.

SIX LECTURES UPON FLEMISH AND DUTCH ART, a University Extension Course, by Prof. Henry F. Willard, Chicago. Illustrated by the stereopticon. Thursday afternoons, Jan. 16, 23, 30. Feb. 6, 13, 20.

The fourth Course of the Scammon Lectures will be delivered by M. Alphonse Mucha, formerly of Paris, now of New York. Six lectures upon "Les Harmonies de la Composition." Tuesday and Thursday afternoons, March 17, 19, 24, 26, 31, and April 2.

The free lecture course of the Field Museum of Natural History will be held in the Art Institute this year upon Saturday afternoons at 3 o'clock, from October 5 to November 30. For lecturers and subjects see calendar upon page 10.

FRENCH READINGS for the study of the great French Dramas, at 12 noon Saturdays, beginning Oct. 12, by MM. Papot, Sicard, Locard, Druot, and others. These readings form an excellent supplement to the class instruction of M. Ernest Sicard in the school of the Art Institute.

A change has been made in Fullerton Memorial Hall, our public lecture room, during the past summer by introducing a middle aisle. In point of acoustics, beauty, ventilation and general adaptation to its uses, it has always been a model of its kind. The change brings it into strict conformity with the fire ordinances, and makes the centre of the room more easily accessible. There were more than one hundred lectures open to members and students in this hall last year.

### THE LECTURERS OF THE SEASON

Mr. T. J. Cobden-Sanderson of the Doves Bindery, London, has a world wide fame as a designer and maker of artistic book bindings. He was educated to the law, but became so impressed with the value of the handicrafts to society that he abandoned the bar for the crafts, and became the associate of William Morris and Walter Crane. He is about to make a short visit to America, and will give the opening lecture of our Tuesday course upon Oct. 29.

Mr. Ernest C. Peixotto was born in San Francisco and is now in early middle life. He received the regular education of an artist, studying long in Europe, and was awarded Honorable Mention in the French Salon in 1895. He has devoted himself to illustration, and to writing for Scribners and other magazines, and is especially distinguished for the refinement and character of his illustrations in pen-and-ink. He will make an exhibition of his paintings and drawings in November, will teach a class in the Art Institute, and will lecture upon Nov. 5.

Mr. Arthur J. Eddy is a well known lawyer of Chicago, who has a warm interest in the fine arts. He has enjoyed the personal acquaintance of Whistler and of Rodin, and has delivered vivacious lectures upon these artists in the Art Institute. He is the author of "Delight the Soul of Art," Phila., 1902, and of "Recollections of James A. McNeill Whistler," Phila., 1903. He will lecture upon Nov. 19.

Dr. Edward Howard Griggs of Montclair, N. J., was born in Minnesota, educated in Indiana University and in Europe, and was Professor in Ethics in Leland Stanford Junior University in California from 1851 to 1899. Since 1899 he has devoted himself to public lecturing with remarkable success. When he lectured in the Art Institute in 1904 it was impossible to accommodate the audiences in Fullerton Hall. For this reason he has been engaged this year to repeat his lectures in the evening. He will lecture (afternoon and evening) Dec. 3, 4, 10, 11, 17, 18.

Prof. Edgar James Banks was graduated at Harvard University in 1893; Ph. D., Breslau, Germany, 1897. He was American Consul to Bagdad, Turkey, in 1898, acting Professor in Robert College, 1902-3, and Field Director of the Expedition of the Oriental Exploration Fund of the University of Chicago in 1903-5. He will lecture upon Nov. 26.

Prof. Boni, the distinguished architect of Venice, now Director of Excavations in the Roman Forum, is about to visit America and will deliver the Lowell Institute Lectures in Boston. It is hoped that he will come to Chicago and lecture in the Art Institute in November or December.

The Annual Meeting of the American Institute of Architects will be held in Chicago, November 18, 19, 20, 1907. The sessions will be held at the Art Institute in Fullerton Hall and Blackstone Hall.

An exhibition of the work of American Industrial Schools, under the auspices of the Municipal Museum, will be held in Blackstone Hall from Dec. 5 to Dec. 15, upon the occasion of the convention of the American Association for the Promotion of Industrial Education. The sessions of the society will be held December 5, 6, 7.

The four middle pages of this Bulletin may be detached for use as a programme of the season, if desired,

### CALENDAR OF LECTURES

In Fullerton Memorial Hall at 4 p. m. unless otherwise stated. Nearly all illustrated by the stereopticon or otherwise.

Week by Week.

October, 1907 "Sat. 5th (3 P. M.)-B. W. EVERMANN. Golden Trout in the Sierras.

Pri. 11th-Lorado Tapr. Greek Sculpture; Formative Influences. \*Sat. 12th (3 P. M.) - C. F. MILLSPAUGH. The Landfall of Columbus.

Fri. 18th-LORADO TAFT. Greek Sculpture; Prehistoric, Archaic. \*Sat. 19th (3 P. M.) -- WM. H. HOBBS. Earthquakes in a New Light.

Fri. 25th—LORADO TAFT. Sculpture; Pheidias and the Parthenon. \*Sat. 26th (3 P. M.)—C. H. WELLER. Here and There in Greece.

November

Mon. 28th—WM. A. OTIS. Architecture; Introduction to Renaissance. Tues. 29th—T. J. COBDEN-SANDERSON. The Book Beautiful. Fri. 1st—Lorado Taft. Praxiteles and his Contemporaries. \*Sat. 2d (3 P. M.)—S. E. MERK. A Naturalist in Nicaragua.

Mon. 4th-WM. A. OTIS. Architecture; Early Italian Renaissance. Tues. 5th—ERNEST C. PRIXOTTO. Pen Draughtsmen and their Work. Fri. 8th—Lorado Taft. Sculpture; Hellenistic Art. \*Sat. 9th (3 P. M.)-GEO. B. GORDON. The Indians of Alaska.

Mon. 11th—Wm. A. Otis. Architecture; Early Italian Renaissance. Tues. 12th—Orchestral Concert. Members of Chicago Orchestra. Fri. 15th—Lorado Taft. Sculpture; Greek Art in Rome. \*Sat. 16th (3 p. m.)—S. C. Simms. Philippine Ethnological Expedition.

Mon. 18th-WM. A. OTIS.-Architecture; High Renaissance in Italy. Tues. 19th—ARTHUR J. EDDY. Whistler as a Colorist. Fri. 22d—Lorado Taft. Sculpture; Early Italian. \*Sat. 23rd (3 P. M.)-C. E. AKELEY. Zoological Collecting in Africa. Mon. 25th-WM. A. OTIS. Architecture; Late Italian Renaissance.

Tues. 26th—EDGAR J. BANKS. The Hittites. Fri. 29th—Mr Taft's Lecture omitted. (Thanksgiving Week.) \*Sat. 30th (3 P. M.)-C. E. AKELRY. Zoological Collecting in Africa.

### December

Mon. 2rd—Wm. A. OTIS. Accessories of Renaissance Styles.
Tues. 3rd—E. H. GRIGGS. Painters of Florence; Cimabue and Giotto.
Wed. 4th—E. H. GRIGGS. Fra Angelico and Fra Lippo Lippi. Fri. 6th-LORADO TAFT. Sculpture; Donatello.

Mon. 9th-WM. A. OTIS. Architecture; Early French Renaissance. Tues. 10th—E. H. GRIGGS. Filipino Lippi and Botticelli.
Wed. 11th—E. H. GRIGGS. Personal Revelation; Andrea del Sarto.
Fri. 13th—Lorado Tapt. Sculpture; Michael Angelo.

Mon. 16th-WM. A. OTIS. Architecture; Middle French Renaissance. Tues. 17th-E. H. GRIGGS. Prophet of Afternoon; Michael Angelo. Wed. 18th—E. H. GRIGGS. The Master Mind; Leonardo da Vinci. Fri. 20th—LORADO TAFT. Bernini and the Decadence.

### HOLIDAYS.

### January, 1908

Mon. 6th-WM. A. OTIS. Architecture; Late French Renaissance. Tues. 7th-ORCHESTRAL CONCERT. Members of Chicago Orchestra. Fri. 10th-J. WM. PATTISON. Metals and Textiles, Relation to Architecture.

A new calendar will be issued before Jan. 1 for the remainder of the season. Mr. F. Hopkinson Smith, Mr. Henry T. Bailey and Mr. Alphonse Mucha will be among the lecturers.

\*Field Museum Lectures given at the Art Institute.

### AMERICAN ASSOCIATION OF MUSEUMS

Among the favorable conditions in the art world at the present time may be reckoned the entente cordiale which exists between the art museums. Never before have the relations been so close and so satisfactory. The recently formed American Association of Museums is calculated to promote this condition. While the Association is composed largely of museums of natural history and science, it is proposed to hold separate sessions for the representatives of the Art museums, and perhaps to form a separate art section or chapter. The next meeting will be held in Chicago, May 5, 6 and 7, 1908. The Field Museum of Natural History, the Chicago Academy of Sciences and the Art Institute of Chicago acting as hosts.

### **PHOTOGRAPHS**

Besides the Pearsons Collection of Carbon Photographs, which numbers above 16,000 sheets, there is in the Library a collection of smaller miscellaneous photographs of subjects connected with art. These are mounted upon stiff gray card boards, 14x11 inches, and are set upon edge in drawers, in the manner of a card catalogue. They are classified and catalogued, and are easily accessible. the first of June about 2500 subjects have been added to this collection, and it now numbers nearly 5,000 sheets.

A full-size cast of the equestrian statue of Gattamelata by Donatello at Padua has been ordered of Michele Gherardi of Rome. It will be set up in Blackstone Hall (Room 20) in a position corresponding with the Colleoni of Verrochio.

The Club Français has presented the sum of ninety dollars (\$90) to the Art Institute to maintain a scholarship during the present year.

### ATTENDANCE

The total admissions of visitors to the Museum for the months of June, July, August and September have been 164,218. For the same period last year they were 169,262. The paid admissions for this period, however, have increased from 11,997 in 1906, to 13,562 in 1907.

### THE AWARDS AT SPRINGFIELD

The teachers of the Art Institute have been very successful in the competition (open to the whole country) for the decoration of the new Supreme Court Building at Springfield, Ill. The awards have just been made public, as follows: Albert H. Krehbiel, Instructor in Drawing and Composition; the mural paintings, including two ceilings and ten or fifteen wall panels.

Louis J. Millet, Principal of the Department of Decorative Designing; the formal decoration, color scheme, etc.

Charles J. Mulligan, Sculpture Department; the groups of sculpture in front of the building, 8 ft. long, 8 ft. high.

### THE TRUSTEES

At the Annual Meeting of Governing Members, June 4, 1907, Edward B. Butler and Cyrus H. McCormick were elected Trustees for three years. The Board of Trustees is now constituted as follows:

Charles L. Hutchinson, Charles Deering. Martin A. Ryerson, Vice- President. Bryan Lathrop.

Edward E. Ayer. Samuel E. Barrett. Adolphus C. Bartlett. John C. Black. Chauncey J. Blair. Clarence Buckingham. Edward B. Butler. Daniel H. Burnham.

Fred A. Busse, Mayor. Walter H. Wilson,

Comptroller.

President. Henry H. Getty. John J. Glessner. Frank G. Logan. Cyrus H. McCormick. R. Hall McCormick. John J. Mitchell. Samuel M. Nickerson. Howard Van D. Shaw. Albert A. Sprague.

> Ex Officio Edwin G. Foreman. Pres. South Park Com. William Best, 'Auditor So. Park Com.



No. 1 GIFT OF GREEK VASES Mr. Martin A. Ryer-

son has presented thirteen Greek vases and a Roman lamp to the Museum. These objects have been

placed on exhibition in Room 15, Case 40. Mr. Ryerson purchased this series of vases, with others that remain in his private collection, principally at the dispersal of M. van Branteghem's remarkable cabinet of Greek antiquities by auction sale at Paris in 1892.

Three of these vases are reproduced in our illustrations:

1. White lekythos. Height 12 1/2 inches. Brown line drawing with flecks of black and red. A youth with hat, chlamys and javelin addresses an old man in a red cloak. Fine IV century Athenian work. From Athens.



No. 3



No. 2

No. 2. White oil flask (lekythos.) Height 121/2 inches. Black line drawing. Young woman with fillets. Beside her a chair and a work-basket. The

inscription, written checkrower-fashion (στοιχηδόν), reads

### E V A I Ω N K A A O Σ

Evaion is handsome. Early IV century work. Found at Athens.

3. White lekythos. Height 19 inches. Polychrome figures of fine V or IV century Athenian style. A youth and a young woman with gifts face a tombstone at center before which a bearded man with a javelin is seated.

No. 3, above, was published Burlington Fine Arts Club Exhibition, 1888, and Journat of Hellenic Studies, 1899, p. 180. Mr.

Arthur Fairbanks, of the Boston Museum, has called our attention to White Athenian Vases, British Museum, Plates XXVI B and V, and to Burlington Club Exhibition 1888, No. 122, as the only closely allied specimens that have been published. The picture on the present lekythos presents three singularities. The old man's hair and beard are painted in small gray patches. His body and limbs are rudely outlined by enlevage on the red ground of his cloak. Those parts of the young man's chlamys which hang before are uncolored, while those which hang behind are painted pale red. We are led to suspect the interposition of an indiscreet restorer. In Fröhner's catalogue of the Van Branteghem Collection the vase is No. 181.

No. 2, above, is No. 172 of the same catalogue. It has been published by Klein, Lieblingsnamen, p. 70. No. 1 is identical with Fröhner, Collection Van Branteghem, 197.

The influence of contemporary mural painting on the vase painters is easily discerned, especially perhaps in the large, facile drawing of faces and hands. These miniature figure subjects were thought in life size by ceramic artists of charming talent, who had a rich museum of V and IV century Greek sculpture almost at the door of their workshop, in the Ceramicus cemetery. There were three fine public galleries of mural and panel paintings fifteen minutes further away, to say nothing of the artists' studies from studio models and from life.

Two of the foregoing subjects allow us to gather that the flasks were often manufactured with direct reference to their use as tributes to the departed. A much-quoted line in one of Aristophanes' comedies alludes to a ceramic artist "who figure-paints the oil flasks for the dead." (Ar. Eccl. v. 1996.)

M. Van Branteghem devoted ten years of aggressive collecting to the assemblage of an exquisite cabinet of antiquities from about 1876 to 1886, and has helped to form other Brussels collections both public and private. He is highly esteemed in London, Paris and Germany as Belgium's most scholarly connoisseur in classical antiquities.

In addition to the three lekythoi just described, Case 40, Room 15, contains nine Greek vases, one Greek lamp, and one Roman lamp presented by Mr. Ryerson. The last is of gritty buff terracotta, and has a broken handle. A standing Victory of harsh modelling is moulded in low relief on the closed concave top of the lamp. The goddess holds a palm frond in her right hand. Her left rests on a small round shield, upon which are the scarcely legible lines in relief lettering:

ANNO NOVM FAV STVM FE LICEM MI HI, i. e., Annum novum faustum felicem mihi (agas.). This being interpreted, is "Wishing you a happy New Year." The reading is Fröhner's,

In the field are three fruits, a string of dried figs, and three medals. These objects, with the lamp, represent the sort of presents that were commonly made to a friend or patron on New Year's Day, On the medals of the relief we distinguish a head of Janus, a Victory and the Augustan symbol of two joined hands holding a caduceus. The engraver's idea may have been to represent the first bronze, silver and gold coinages of Rome. The cast bronze as of early republican times, with the head of Janus on its obverse was large enough to justify the relative size of the medals as represented on the little relief. Our lamp is described by Fröhner, La Collection Eugène Piot, at the auction sale of which Mr. Ryerson bought it, Paris, 1890.

#### SCHOOL

The twenty-ninth year of the school opened Sept. 30, 1907. The attendance is increased in numbers about fifteen per cent. The receipts from tuition fees (reckoning from June 1, and including the summer school) are increased about twenty-seven per cent., but this is due in part to an increase of tuition fees in some departments. The regular academic classes are unchanged. Certain new classes are established; a class in Decorative Line Composition under Mr. Ralph Fletcher Seymour, a class in Etching under Mrs. Helen B. Stevens, and a class in Mural Painting under Mr. Charles Francis Browne and Mr. T. W. Stevens.

The School of Architecture, conducted jointly with Armour Institute of Technology, numbers 86 students. This will necessitate the construction of a new school room in the fourth floor and the plans for this school room have already been made.

Mr. Ernest C. Peixotto, the well known illustrator, of New York, will visit the school and teach pen-and-ink rendering in October and November. Mr. Mucha will come in the spring.

Circulating exhibitions of school work have been formed to be lent to schools and art institutions of other cities.

Mr. Lorado Taft, the sculptor, has retired from his position as an instructor, but retains his connection with the Art Institute as Lecturer upon Sculpture. The Trustees, at the regular annual meeting, June 6, 1907, unanimously adopted the following Resolution:

In consideration that Mr. Lorado Taft, after twenty-one years of service as a teacher of sculpture in the school of the Art Institute has resigned his position, and

That the Department of Sculpture has been notably successful under Mr. Taft's guidance, and

THAT Mr. Taft's repr ation and services have long done honor to the Art Institute,

Resolved, That the Trustees of the Art Institute take this occasion to express their regret at Mr. Taft's retirement, to acknowledge the great value of his services and to wish him success.

The Trustees at the regular Annual Meeting, June 6, 1907, unanimously adopted the following Resolutions:

IN RECOGNITION of the fact that Mr. John H. Vanderpoel has been an instructor in the school of the Art Institute ever since its formation, a period of twenty-eight years, and

That Mr. Vanderpoel has always been a loyal and devoted teacher identified with all that the school has achieved, and

That his distinction as a teacher of academic drawing and painting has reflected credit on the Art Institute,

Resolved, that the Trustees, upon granting Mr. Vanderpoel a leave of absence of one year from his duties in the school, take the opportunity to express their high estimation of his services and character.

### FRAME FOR THE GRECO

A suitable frame for the large painting by El Greco, "The Assumption of the Virgin," purchased in 1906, has been ordered from Mr. Hermann Dudley Murphy of Boston. Since the picture itself is more than 13 feet high, the frame, including the base extending to the floor and the entablature above, will be upwards of twenty feet high. It will be of Spanish Renaissance design, in gold and polychrome. It is expected that the frame will be received during the present month, and that the painting will be for the present installed in Gallery 45, known as the Antiquarian Room.

### MR. VANDERPOEL'S BOOK ON THE HUMAN FIGURE

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The Human Figure, by John H. Vanderpoel, instructor in Drawing and Fainting, Lecturer on the Drawing and Construction of the Human Figure, Art Institute, Chicago, The Inland Printer Company, 1907. \$2.00.

Mr. Vanderpoel's long expected book on the drawing of the human figure appears in very agreeable form. It is easily held in the hand: the cover, in two tones of brown, is pleasing to the eye: the illustrations are profuse and excellent. It is safe to say that of



PLATE VI: seproduced in reduced size.

all the books upon the subject none will be found so acceptable to the present day student of drawing as this. It is a reproduction in permanent form of Mr. Vanderpoel's remarkable lectures upon the construction of the figure, which he has given for many years

to the students of the Art Institute. illustrations consist, in the first place, of fiftyfour full-page reproductions of the author's drawings of the entire figure or important fragments, and, in a few cases, of drawings by his students. There is an entirely unique feature in a series of marginal drawings along the outer edges of the pages (which are left wide for the purpose) hundreds in number, showing the head, figure, features, torso, limbs and skeleton, in all kinds of positions and views, beautifully drawn, and presenting not only outlines and external forms but cross sections and other explanatory diagrams. There are for example, forty-five drawings relating to the mouth, and forty-nine to the eye, besides the many complete heads, together with noses, chests, thighs, feet, full figures, etc., without number.

The text of course is a condensation of Mr. Vanderpoel's class lectures, calculated expressly for students of drawing. Certain of the finished drawings, such as the tinted half-figure of a young woman which forms the frontispiece and the pencil drawing of a sleeping child, have great beauty. A practical work of this character supplementing the fine modern books on anatomy and analysis of the figure of Marshall, Fau, Rimmer, Richer, Thompson, Hatton, etc., furnishes the student of to-day with resources of which his predecessors knew nothing.

While nothing can replace the inspiration of the actual presence of the master, the publication in book form of both teachings and examples extends their usefulness from a very narrow circle to a very wide one, and at the same time insures the fruits of life long study from passing away with the life of the author.

Too often a life of teaching, though of the highest usefulness, leaves no visible record behind it.

### THE ART INSTITUTE OF CHICAGO A MUSEUM OF FINE ARTS, AND SCHOOL OF DRAWING, PAINTING, ETC.

### OFFICERS

President,	CHARLES L. HUTCHINSON
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The Art Institute of Chicago was incorporated May 24, 1879, for the founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The Museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 5, Sundays from 1 to 5. Admission is free to members and their families at all times, and free to all upon Wednesdays, Saturdays and Sundays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of ten dollars a year. Life Members pay one hundred dollars and are thenceforth exempt from dues. Governing Members pay one hundred dollars upon election and twenty-five dollars a year thereafter. Upon the payment of four hundred dollars Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested and the in-

come only expended.

All members are entitled, with their families and visiting friends, to admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, and to the use of the Ryerson reference library upon art.

### BULLETIN

The BULLETIN is issued quarterly, in October, January, April, July. Copies may be obtained at the entrance. The BULLETIN is sent regularly to all members, and upon application, to any other friend of the Art Institute.

### CATALOGUES, ETC., FOR SALE

CATALOGUES, ETC., FOR SALE				
General Catalogue of Paintings, Sculp- ture and other Objects in the Museum,				
357 pages	15c.			
Same, illustrated edition	25c.			
Catalogue of the Nickerson Collection	25C.			
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cient Sculpture in the Elbridge G. Hall				
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The Scammon Lectures of 1904, The				
Interdependence of the Arts of De-				
sign, Russell Sturgis \$	1.75			
The Human Figure, Drawing and Con-				
struction, with many illustrations.				

### LIBRARY

\$2.00

John H. Vanderpoel

The Ryerson Library, containing about 4,600 volumes, wholly on Art, Archaeology and Architecture, is open every day except Sunday. It includes the Mrs. D. K. Pearsons collection of autotypes, consisting of over 16,000 authentic photographic reproductions of the paintings, drawings and sculptures of the great masters; and also collections of smaller photographs and of stereopticon slides, all relating to art. A Library Class Room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to assist in investigation.

### COPYING

Requests for permits to copy and to photograph in the Museum should be addressed to the Secretary of the Director. No permits are necessary for sketching or for the use of hand cameras.

### SCHOOL OF THE ART INSTITUTE

The School, in the same building, includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information, catalogues and circulars of instruction may be obtained of the School

Registrar.

